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OLD LETTERS.

BY MARION SACKETT.

Aye! fold them up, and lay them away,
Poor old letters so faded and gray;
Alas! to my heart they brought only pain
That shall depart from it never again.
They speak of a love that is withered and dead,
Of hopes once cherished for ever more dead;
Oh, bitter the tears I weep here tonight
O'er words which once gave me fondest delight.

Dear God! this one, so pale it has grown,
Yet I may read where he calls me "his own;"
There are traces of tears all over it—see—
Of joy at the dear lines written to me.
Aye! fold them up and hide them away,
Poor old letters, so worthless today;
Alas! to my heart they bring only pain,
Awakening to life sad memories again.

THE SAPPHIRE RING.

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THE most beautiful woman I have ever seen on the boards of a Parisian theatre was Eudora Murillo, a Spanish dancer, and a member of a troupe imported from Madrid by the management of the Grand Opera. Although she was not one of the leading dancers, her extraordinary beauty and perfect grace, joined to a sort of unsophisticated gaiety in her gestures and acting, which was at once novel and attractive, rendered her speedily a general favorite. Her dancing had all the dash and daring peculiar to her native land, while at the same time it partook of the bounding, artless joyousness of a mirthful child. Her features and form were alike almost faultless, and her great lustrous black eyes were full of expression. One of her greatest charms was her hair, which covered her like a royal mantle, when the requirements of her role permitted, and fell below the border of her ballet dress—such dresses in those days being worn far longer than they are today.

Notwithstanding her personal outlines and the perilous nature of her profession, her reputation was spotless. She lived simply and humbly, and even contrived to save something out of her moderate salary, while palaces, diamonds, cashmere shawls and carriages were proffered for her acceptance in vain. It was said that she was of gypsy blood—a report that was probably true, as after events proved that she possessed the untamed spirit, as well as the steadfast chastity, of that wild race.

One evening after the opera I supped at the Cafe Anglais. There was a large party of us assembled in one of the private cabinets, and I think we had all taken more than our share, or at least more than was good for us, of the celebrated Chablis, for which that establishment is famed. The conversation turned upon the performance we had just witnessed, and several present extolled the beauty and modesty of Eudora Murillo. In the midst of this conversation the door opened and gave admittance to one of the most celebrated *Hons* of the day, Count Emile D'Orsey.

M. D'Orsey had at that time the reputation of being the handsomest man in Paris. And so he was—of a romantic, novel hero sort of beauty, a real Monte Cristo type, with pale, colorless complexion, jet black hair and mustache, and great, dark, sleepy blue eyes. He was very tall and powerfully formed, almost the only large Frenchman I ever have seen who was really handsome, for even in masculine beauty the true French type is more noted for delicacy of outline and finish than for grandness. He was very unpopular with his own sex, though noted for his *home fortunes* with the other; but there was a cold blooded, mephistophelean sort of wickedness about his profligacy which repelled many men whose morals to all outward appearance were no purer than his own.

He came up to the table at which we were seated. "Gentlemen," he said; "when I entered I think you were extolling the virtue of Mlle. Eudora Murillo, of the opera."

Several voices answered in the affirmative.

"Well, gentlemen," he continued, "I have sworn to succeed where so many have failed, and I have the honor to invite you all to a supper to take place this day next month in my hotel in the Champs Elysees, at which entertainment the lady in question will preside as hostess."

He bowed as he finished speaking, the door closed, and he was gone before any of us could recover from our astonishment.

Many of the younger men looked upon the whole affair as a mere theatrical scene, an empty boast; but I knew the nature of the man far better. And when the month had nearly expired I was not surprised to receive a reminder in the shape of a regular invitation card for the evening in question. I did not go. I was past the age at which *petite boulangers* are an irresistible attraction; and moreover there was a moral repulsion about D'Orsey that rendered his society distasteful to me. But I learned afterwards from some of my friends that the whole affair was perfectly real in all its appointments, and that Eudora Murillo, magnificently attired in gold colored silk, covered with delicate chintilly lace and blazing with diamonds, though the only female present, performed her duties as hostess with a grace and decorum which left nothing to be desired. "So another bark has gone down in the ocean of Parisian vice," I thought, and then I troubled myself no more about D'Orsey and his affairs.

After that the world saw very little of the beautiful Eudora. She appeared no more upon the stage, and seemed to shrink from public observation, and though she was occasionally to be seen with the

Count in a box at the opera, or one of the theatres, she acquired no new celebrity by ostentation or extravagance, and her toilettes or equipage made no stir at the Bois or at the races. When I learned (as I did later) how cruel was the deception D'Orsey practised in order to win her I understood why her life and her manners differed so widely from those creatures of the class to which she had fallen. The poor child had been made the victim of a pretended marriage. She thought she was the Countess D'Orsey, the wife of the man she adored. I was presented to her one evening in her box at the Gymnase, and I was much struck by her unaffected grace and refinement, and also deeply touched by the passionate devotion for D'Orsey

nating manners, added to reports respecting her vast wealth, had rendered her one of the greatest social successes of the season. Her salon was always crowded on her reception evenings, and it was hard to catch a glimpse of her in her box at the opera, so surrounded was she always by admirers and adorers. She was a frail, delicate looking blonde, pale, golden haired, petite in form, with great dreamy blue eyes, and a voice of singular softness and sweetness. She always recalled to me the mist veiled, shadowy heroine of Ossian. She was in truth a sort of northern Undine, born of the snowdrift, and not of the wave—whose home was the frozen ocean, and not the sunny Rhine.

This weird and witching creature had not only

"He declares that he will forget that such a creature ever existed, so incensed has he become at her persistent efforts to cause an estrangement. Some one repeated that speech to her, and she has sworn to make him remember her all the days of his life. Mark me, De Linare, we have not seen the end of this affair."

But I thought we certainly had, when some weeks later I was present at the gorgeous wedding of the Count D'Orsey and the Princess Strogoff. The Madeline was densely crowded, and I must confess that my eyes roved uneasily among the glittering groups in search of the unhappy Eudora, so convinced was I that she would in some way interrupt the ceremony. But she was not there, and I

I reached the opera house rather late, just after the commencement of the ballet, and had one of the orchestra stalls on the first row, directly fronting the stage. The house was crowded, and I recognized many acquaintances among the audience, all Paris seemingly having taken wing to Brussels, to be present at the bridal fetes of the future Empress of Mexico. One of the proscenium boxes was occupied by M. and Madame D'Orsey, the latter perfectly dazzling to behold, from the splendor of the diamonds and opals with which she was adorned, and looking as Gretchen might have done when decked with the jewel gifts wherewith Mephistopheles first tempted her. She was undoubtedly the most beautiful woman present, and every opera glass in the house was leveled at her and her handsome husband, who never left her side. I watched D'Orsey narrowly, and as his every look and movement revealed how real and intense was his love for his wife—a love apparently heightened, not impaired, by twelve months of matrimony—a strange, sad feeling of foreboding stole over my spirit, and I looked almost pityingly upon the gay, handsome couple, who seemed so enviable in their youth, their beauty, their prosperity, and their evident devotion to each other.

The curtain rose, a few preliminary scenes passed off, after the first one act piece, without anything to remark, and at last the Queen of the Mist, heralded by a brief expressive strain from the orchestra, bounded upon the stage, and was received by the audience by a stormy burst of applause. Her face and form were almost concealed by a flowing veil of pale, gray gauze, but before she had finished her first pas seul I was convinced that Madame Dolores was not unknown to me. With almost breathless anxiety I awaited the moment when she should uncover her face. At last it came, and I saw that my suspicions were correct. Madame Dolores was no other than Eudora Murillo. I cast a momentary glance at the box occupied by D'Orsey. No trace of emotion was visible on the fair face of the countess, as she leaned back in her chair, calmly drawing her point lace shawl a little closer over her white shoulders, while Emile leveled his opera glass at the dancer as coolly as though she had been a total stranger. Yet the changes that were visible in the once peerless beauty might have moved even his callous soul to pity and remorse.

She was thin almost to emaciation, and, though her features preserved their perfect outline and her limbs their perfect symmetry, the roundness, brightness and freshness of youth was gone forever. Her dancing, too, had lost all the bounding animation which formerly distinguished it, and though her every movement was still graceful and aerial, in her art as well as in her beauty, she was but a shadow of her former self. I saw at once she was aware of the presence of D'Orsey and his wife. There was something fearful in the expression that crossed her face, something deadly in the fire that burned in her great burning eyes, and a premonition of some terrible tragedy which was about to be enacted caused my heart to sink within me. Yet after the first glance at the proscenium box—a glance wherein I read recognition and desperate determination—she looked no more in that direction. But through all the changes in her role her face never lost that look of fatal, terrible resolution—such as I have seen Rachel wear in Phedre, when the guilty queen comes to denounce Hippolyte.

I could not divest myself of the idea that some awful event was about to take place. I strove to shake off the impression. I tried to direct my attention to the other actors, the audience, the piece itself, but in vain. I could see nothing but the white, set face, those burning eyes; I could think of nothing but the ghastly energy, the desperate resolution that was painted on that pallid countenance. The showy scenery, the spangled and silk garbed actors, the brilliant audience, all seemed to me a mockery, and I sat as a spectator at the Coliseum in the hush which might have preceded the entrance of the wild beasts and the Christian captives.

Yet the ballet progressed smoothly, though languidly, the evident preoccupation of the principal danseuse having tended to mar the perfection of the representation. It was with a feeling of relief that I saw the last scene disclosed, and I began to hope that my fears and forebodings were without foundation. This last scene represented a wild mountain landscape. A lofty rock towered in the foreground at the side of the stage directly opposite to the box occupied by the D'Orseys, and I learned from the playbill that it was upon this peak that La Reine des Brouillards was to make her appearance, to denounce her faithless lover and to summon up the mists which were to surround his path and cause his destruction by concealing from him the abyss into which he was consequently to fall. The hero and his followers made their appearance, went through the usual pantomime expressions of distress and dread, a wild, wailing strain sounded from the orchestra, and the Queen of the Mist rose up a splendid but threatening vision, before them.

Eudora was enveloped in a flowing robe and veil of pale gray gauze interwoven with silver—a light but voluminous garb adapted to be worn above the usual ballet costume, and to be easily and quickly cast aside. She wore no rouge, and her pale face and large, dilated eyes looked even more strangely than before, when seen under the shadow of that vaporous drapery. Before the hurried, expressive movement played by the orchestra was ended a sudden crash startled the audience. Eudora had pushed away the ladder by which she had reached her lofty elevation, and it had fallen heavily to the floor. Before the last echo died away another and still more startling one rang through the crowded theatre. It was the words shrieked rather than spoken:

"Emile D'Orsey! do you think now that you will ever forget me!"

And then I saw her gather together the folds



which was strikingly manifest in every glance and gesture.

"Mon Cher," said Victor Varville to me that evening as we quitted the box, our friend is sowing a tempest whose harvest of whirlwind will speedily ripen. That poor girl believes herself to be his lawful wife. I know something of those Spanish women of gypsy blood, and when she once discovers she has been betrayed, woe to him or to herself! She loves him madly now, and in proportion to the strength of her passion will be the fury of her indignation and the greatness of her revenge."

"And her delusion will not last long, I fancy," was my reply.

"Not very long. If she would only make herself notorious in some way by her dress, her diamonds or her diabolical behavior, D'Orsey might become proud of her, and might even come to value her as highly as his English race horses. But she does nothing to feed his vanity or add to his celebrity. She only loves him, and mark my words, there will be an outbreak between them before long."

Months passed on, and D'Orsey and his affairs were no longer a theme of conversation in society, when a fresh interest in him was excited by the announcement of his betrothal to one of the reigning belles of the *beau monde*, the beautiful, wealthy and widowed Princess Lola Strogoff, a Russian lady, whose peculiar personal loveliness and fasci-

ated manner, added to reports respecting her vast wealth, had rendered her one of the greatest social successes of the season. Her salon was always crowded on her reception evenings, and it was hard to catch a glimpse of her in her box at the opera, so surrounded was she always by admirers and adorers. She was a frail, delicate looking blonde, pale, golden haired, petite in form, with great dreamy blue eyes, and a voice of singular softness and sweetness. She always recalled to me the mist veiled, shadowy heroine of Ossian. She was in truth a sort of northern Undine, born of the snowdrift, and not of the wave—whose home was the frozen ocean, and not the sunny Rhine.

"And what of the fair Eudora?" I asked Victor Varville one day when we were discussing the approaching marriage of D'Orsey.

Varville shrugged his shoulders. "Emile does not take me into his confidence," he replied. "But I have been told there was a fearful scene between them when he first informed her of his approaching marriage. He offered her anything she might ask in the way of settlements or ready money, but she refused his offers with scorn; it is said even that she forced her way into the presence of Princess Strogoff one day when Emile was visiting her; but the fair Russian knew perfectly what manner of man her betrothed was, and I doubt if any revelation poor Eudora could make would be of much weight or novelty to her."

"And what says D'Orsey to all this?"

drew a sigh of relief when the pale, lovely bride, leaning on the arm of her husband, passed out of the portals, unmolested and unhindered.

A few months after I received a letter from my sister, from which I quote the following extract: "I saw at the christening of the Archduchess Amelia the other day your pet aversion, Emile D'Orsey, with his beautiful wife. Report says they are insanely and unfashionably in love with each other; and certainly they are the most devoted couple I ever saw outside the pages of a moral story book. It is no small triumph even for the Northern circle, as Madame Strogoff used to be called, to have won the heart of such a *rannin* as Emile D'Orsey, or rather to have caused him to find out that he had a heart at all. I am told their new hotel here in Vienna is a miracle of splendor and artistic decoration."

Nearly a year later I was in Brussels, whither I had gone to pass a few weeks, the festivities attendant upon the marriage of the Princess Charlotte to the Archduke Maximilian having rendered the little capital of Belgium unusually gay and attractive. One evening, being wearied of the confined round of balls and fetes, I decided to visit the opera, being tempted thereto by the announcement of a new ballet, *La Reine des Brouillards*, the heroine of which was to be personated by a new danseuse, Madame Dolores by name, whom rumor declared to be of extraordinary excellence.

ner silver drapery with one hand and thrust them deliberately into the blaze of one of the gas burners that illumined the side scenes. In an instant the unhappy girl was enveloped in flames. The uproar that ensued was something indescribable. Screams, shrieks, cries of "save her!" were intermingled in a wild commotion. Many gentlemen, including myself, sprang upon the stage; ladies fainter or went into violent hysterics; while in the midst of all that blazing scene one figure stood out upon its lofty pedestal, silent, erect and perfectly motionless.

In less than half an hour I have taken to relate the incident the laddie was raised and on of the actors rushed up it, tearing loose one of the stage carrels with which he enveloped Eudora, and succeeded in subduing the flames. But during these few moments the fire, fed by her light and combustible raiment, had done its work effectively.

She was borne to the green room and a physician instantly summoned. But there was nothing to be done—nothing but to cover the poor scarred body with towels and wait for the end.

She lived scarcely half an hour after the flames were extinguished. When the brief medical examination was ended she requested that I should be summoned, having recognized me during the performance. I came at once, and she whispered to me with a fainting voice to take her sapphire ring (which the physician had already removed from her finger). "Take this to Emile D'Orsay. He gave it to me to recall the hue of his eyes; let him keep it in remembrance of this night," she murmured. I promised to do her bidding, and she added: "I think now I have stamped my image on his soul. I have burnt it in. It ne oublia ma fleur."

Those were her last words. A few minutes later the sobbing breathing ceased, the moaning lips were still and Eudora Morillo, slain by her own desperate hand, had ceased to exist.

I set out in search of D'Orsay the following day. I found he had taken apartments at the Hotel de l'Europe, and I proceeded thither at once. But on reaching the hotel I found myself face to face with another horror—another terrible calamity. Madame D'Orsay, as I have said before, was an exceedingly delicate and sensitive organization, and the fearful scene she had witnessed at the theatre had brought her to the verge of death.

She was taken home in a state of total insensibility. A premature birth, followed by an attack of prostration, from which she never rallied, and not twelve hours after the death of Eudora Morillo the beautiful, brilliant, idolized Countess D'Orsay lay a corpse in the arms of her half frantic husband. Thus terribly had the victim of Emile been unwittingly avenged.

I could not bring myself to plant another thorn in the already lacerated heart of the wretched D'Orsay by delivering to him the sapphire ring and the last message of Eudora. I sought out her only surviving relative, a little actress in one of the minor theatres of Madrid, and paid her the value of the sapphire ring, which thus became my property with her full consent.

Count Emile D'Orsay followed the fortunes of Maximilian, the Emperor of Mexico. The count refused to quit Mexico with the French troops, preferring to remain and share the destiny of his ill-fated master. He was captured three days after the execution of Maximilian and shot by the order of Juarez. His last words, addressed to his executioners, were, "You bring me a boon which for years I have sought in vain—death!"

Chess.

Solution of Problem No. 2,300.

BY JOSEPH NEY BARBON.
At first sight this problem looked impossible, but I soon saw how it must be done. It is a fine problem, and for economy of force "takes the cake," but a problem like this is not so difficult as one with a greater variety of mating possibilities. But how much more pleasure there is in solving these problems than in solving (if a hundred two moves) two moves make me think! No. 2,300 is done thus:
1. P. Queens, White moves all, and Black has no choice: 2. Qd to K7; 3. 1st Q to B6; 4. B to h7; 5. Q to R4; 6. B to K7; 7. R to B2; 8. 1st Q to B6; 9. B to Q square; 10. Q to K4; 11. 2d Q to K6; 12. 1st Q to B6; 13. 2d Q to K4; 14. 1st Q to K6; 15. 2d Q to B6; 16. 1st Q to K4; 17. 2d Q to K6; 18. 1st Q to B6; 19. Q to B6; 20. Q to K4; 21. 2d Q to K6; 22. Q to K6, compelling 23. R x Q, mate.—[Q. E. D.]

(d) This subtle device appears to us to be the key stone of the grand arch.

Enigma No. 2,329.

From Deutsche Schachzeitung.
BY R. TEICHMANN.
White to play and give mate in four moves.

White to play and give mate in four moves.

White to play and give mate in four moves.

White to play and give mate in four moves.

White to play and give mate in four moves.

White to play and give mate in four moves.

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White to play and give mate in four moves.

ned the managers that he could not bring a team to Saratoga which could be depended on to do justice to the chess reputation of Boston. So this event fell back to the previous status—a team match N. Y. vs. Penna.

The names of the contestants this year were: For New York—Halpern, Hanham, Lipschultz, Karpinski, Marshall, Rothing and Weeks. To do battle for Penna. came Messrs. Bampton, Kemeey, McCutcheon, Shipley, Stuart, Voigt and Young. The final result was: N. Y., 2½; Penna., 2½.

After considerable drumming up by various chess editors, to produce a well ordered battle for the Staats-Zeitung Cup, only the Brooklyn and Manhattan clubs entered the field. The same as last year, the former again sending its champion, Mr. Marshall, to battle for its colors, the latter, Mr. Lipschultz, who again won, and thereby his club has permanent possession of this much coveted trophy.

A detailed statement of these contests at this point forms an interesting and useful record. For the Year. Winner. For the Year. Winner.

1891.—Skaneateles. J. M. Hanham. Manhattan. 1892.—Skaneateles. Emil Kemeey. City C. C.

1893.—St. George. S. I. A. B. Hodges. States Island. 1894.—Buffalo. J. W. S. B. Walter. Manhattan.

1895.—Skaneateles. D. D. M. M. Metropolitain. 1896.—Rochester. M. Lipschultz. Manhattan.

1897.—Murray Hill. Drawn—no winner. 1898.—Kuka Lake. S. Lipschultz. Manhattan.

1899.—Saratoga. S. Lipschultz. Manhattan. The entrance in the chess contests are as under:

First class, Messrs. W. L. Ferris, Ferris, Weeks and A. M. Wright; second class, Messrs. Martin, Orvis, S. J. Wood and H. D. Wright; third class, Messrs. Fay, Baker and Donhauser.

Checkers.

To Correspondents.

GEO. MONTGOMERY.—Positions at hand O K; thanks for same. Have written you. Dr. Schaeffer.—Nothing new as yet. L. Strates.—Write me very much. C. M. P.—Look out for me.

News of the Game.

The New York players are getting in good shape for team matches this coming winter. They play the Paterson players on Sept. 16. Other matches are—Campbell, the Scotch blindfold expert, is very busy—playing obstacles in the way of his proposed match with Willie Gardner. Harry Pillsbury is enjoying the surf at Atlantic City, N. J. We hope to see him at the "All Rights" in the near future. Bro. Gilbertson, of the West

Lothian Courier is wondering whether the Flora Temple is "by or edited by" Preston Ketchum.

Bro. McAttee, of the Pittsburg Chronicle-Telegraph, says that J. P. Reed is sojourning at Mount Clemens, and that he (Reed) expects to indulge in checkers with the Michigan folks. It is with regret that we announce the serious illness of J. Tovar, the veteran player and author.

J. F. Nicholson, ex-mayor of Monongahela City, and also ex-postmaster of the same, a checker player for many years, died recently. R. W. Muirhead, a noted expert of Belfast, Ireland, is dead.

Jack Jones, of St. Louis, is soon to be again in harness. He will start a draughts column in the Glasgow City Mail.

Solution of Position No. 27, Vol. 47. Ending between two amateurs at N. Y. C. C.

White 28 10 13 K 14
Black to play and draw.

22 25 30 36 37 31 6 10 10 15
16 11 8 3 8 11 18 28 21 11
22 30 26 22 27 31 27 14 14
11 8 3 8 14 9 24 20 20

Position No. 28, Vol. 47. BY GEORGE MONTGOMERY, PATERNITY, N. J.

Black 5 12 24 24 K 22 30
White to play and win.

White 28 10 13 7 K 21
White to play and win.

Game No. 28, Vol. 47. EDINBURGH.

Played in the New York Checker Club handicap tournament between R. P. Ostrander and A. J. De Freest. De Freest moved first.

9 13 7 16 16 20 14 21 11 17
22 18 22 18 22 17 32 27 28 24
10 12 4 14 14 14 14 14 14 14
25 22 26 23 (a) 26 17 27 11 24 20
6 10 1 16 11 15 21 25 21 25
23 24 14 11 11 11 11 11 11 11
11 16 8 11 7 16 25 30 25 30
18 11 29 25 17 13 8 3 15 6
16 22 18 22 18 14 30 25 25
8 15 6 9 30 24 3 22 22
18 11 30 26 31 7 11

(a) In a game between Barrie and J. A. Kear the latter varied as follows:

18 15 14 18 21 17 18 22 17 18
10 19 22 17 30 6 17 14 16 20
20 12 14 14 14 14 14 14 14 14
5 9 26 17 6 10 14 10 8 11
29 25 (b) 18 22 14 7 25 30
9 11 13 14 14 14 14 14 14 14
25 22 22 25 25 24 30 25

(b) Wyllie varied with Benedict and lost as follows:

30 25 26 22 24 30 8 3 23 26
9 14 16 19 29 31 23 18 16 11
15 10 15 11 29 26 22 17 2 6
14 18 8 15 31 27 18 22 11 7
20 14 14 14 14 14 14 14 14 14
16 19 13 22 27 23 22 18 8 11
27 25 15 11 10 7 15 19 30 25
18 7 10 11 11 11 11 11 11 11
31 15 28 24 11 8 19 25 25 21
12 16 25 26 10 15 30 16 16 25

White wins.

White wins.

White wins.

White wins.

White wins.

White wins.

White wins.

White wins.

White wins.

White wins.

White wins.

White wins.

White wins.

White wins.

White wins.

White wins.

White wins.

White wins.

White wins.

White wins.

White wins.

White wins.

White wins.

White wins.

White wins.

White wins.

White wins.

Theatrical.

OUR LONDON LETTER.

[FROM OUR OWN CORRESPONDENT.]

LONDON, Eng., Aug. 26.

The extremely hot weather that has marked the present summer in London has remained in evidence all through the current week, and, in fact, reached the climax yesterday, when 94 in the shade was registered in the Strand by the standard thermometers of the numerous dealers in that line of goods who make the Strand their headquarters. It is well to make a point of the reliability of these "glasses," for there are many other glasses in the Strand, a study of which leads to the realm of fiction in theatrical matters. The 94 in the shade mark is about as high a point as the temperature has ever reached in London, and its effect on the theatre-going public is disastrous to the box office receipts. It is reported, however, that the head-dress army has been as cool as ever, in spite of the heat.

Aside from the altitude reached by the mercury there is not much of importance to report save in the way of future events, and that would be a mere catalogue of dates and names that may be allowed to wait a while until its skeleton frame is padded a little with details. Rehearsals are everywhere in progress, and must be sorely trying work, and the scene painters and other important assistants in the material preparations of a play are as busy as bees.

TARZAN, "With Flying Colors," a drama, in five acts, by Seymour Hicks and Fred G. Latham, was produced Aug. 19. The authors, both of whom are thoroughly versed in theatrical ways and means of reaching popular approval, have in this drama combined the knowledge and the "pulling together" of a melodrama of the type that has gained the generic title over here of "Adelphi."

That playhouse having been the recognized home of such plays for many years in "With Flying Colors" they have perhaps hit the mark. Perhaps it is the word because it still remains to be seen whether success will be won when the hot wave passes over. The play is one of the sort that the critics kindly describe as "lacking in originality, for the reason that 'originality is not expected in melodrama.' In other words, it is a full of bustle and go, and a sufficiency of good scenery and admirable acting to carry it along until the question of its fate has been settled. The story is that of a young naval officer (Richard Darr), who is beloved by Mary Derrick (the daughter of a rich shipowner) and the daughter of a poor fisherman.

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New York Herald on the "theatrical situation in London is amusing, inasmuch as about half the London theatrical reporters quote him in extenso, so as to give currency to his opinions, which are presumably theirs as well, but which none of them would dare to express "on their own." Scott is particularly savage against the "actor-manager," and he is the first to say that the actor-manager has in a number of cases been puffed out of all semblance to a rationally modest man. He fails to add, however, that no one has puffed the actor-manager with more enthusiasm than he, and he, Clemen Scott.

Scott is a man of rank and file, and, nearly all officers of the London army of theatrical scribes, they simply grovel before the actor-manager, and the natural result is that the actor-manager fancies himself to be an abnormal degree, and patronizes the world at large in a way that is simply ridiculous as a study in egotism. It is not more amusing, however, than Scott's posing as an objector for, I repeat, he has puffed them until his cheek muscles must have ached with the strain. And, apropos of Scott, both the theatrical and newspaper professions are keenly disappointed that he is not credited with being the one to back down, and for reasons that go far to prove the truth of the saying that discretion is the better part of valor. There is "no possible doubt whatever" that Scott was a great power in the theatrical world when he was the theatrical critic of the London Daily Telegraph, but he seems to consider that his resignation of that position was an epoch in history. Truth to tell, the person who has followed him there has so cleverly copied his extraordinary verbosity, and "going-back-to-the-year-old" style of reminiscence in treating new plays, that had the critics' newspapers not made such a hullabaloo about the incident, it is doubtful if the average reader of The Telegraph would have known that Scott had gone.

NOTES.—As has already been reported, John Hare has given no matinee or evening performances during August. He is going to work into the old groove by degrees, for on Sept. 2 he will give a matinee, but no evening performance, and on Sept. 9 both performances. Murray Carson and Robert Arthur are about to try the experiment of running the "Shakespeare" Theatre, Kensington, as a "first class London" establishment. It is a very handsome and up to date playhouse on the "Surrey Side," near the Oval cricket field and Kensington Park. Mr. Carson will provide the performances, and "Richard III" will be the inaugural effort.

Richard III, which has resulted in a fine success, is a play that will be the keynote of the production. A new modern play and "Henry V" are suggested as the second and third ventures, and the latter suggestion may cause Geo. Alexander to move "Henry V" forward a peg or so in his future plans.

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— Notes from Talbot & Denier's Comedians: We have been rehearsing for the past two weeks, and will have a strong company in an entirely new

We have been rehearsing for the past two weeks, and will have strong company in an entirely new repertory of dramas and comedies, carrying all the special attractions of the Broadway theatre. All new and painted expressly for the above, have closed contracts with Arnold Wofford for the use of his play, "The Brand of Cain," also with the Famous Players for "An American Beauty" and several others. We have a large number of specialties between acts, giving a continuous performance. Roster: Manager, E. C. Taibort; stage manager, Albert Denier; no vic artist, Walter Percival; musical director, J. H. Yates; Agnes Earle, Dolly Deane, Dorothy Hall, and a number of other players. Mackey, Walter S. Percival, William Harver, James G. Glenny, Russell Yates, Albert Denier, and Prof. John Sells, musical director. We open in Canada Sept. 1.

Notes from the Little Irene Myers Co.: Our third week out was spent at Marion, O. where we put a profit-ble week. Business at Ft. Wayne, week of Aug. 28, was phenomenal considering the fact that we had no star, but still stand and company making such a success. Our business at Marion has been hooked week of 25, less than a month intervening. Manager Stouder, of the Temple Theatre, pronounces it the strongest popular priced attraction he ever saw. He has been, and looks for a long time when we return, the best of the theatre, and this season far exceeds any preceding season. For her repertory offers excellent opportunity for displaying her versatility.

Ida Boehm, professor of elocution, known as Hazel Hurt, were married in Newburg, N. Y., Aug. 24. Mr. Natus is a member of the

—A Black Sheep? Co.
—Manager C. L. Walters reports a successful opening of the new of the Chester de Vonde Stock Company, in Pennsylvania.
—Jewell Kelley is with the Marguerite Wagner Comedy Company.
—Manager Geo. E. Sprat writes: "Your correspondent Harrisburg in last week's issue said that 'The Wyoming Mail' closed on account of low finances. The reason we jumped from Harrisburg to Chicago was that Mr. Daniels, the business manager of the company, had no route booked for the following week. Five of the left the company there were paid in full and two members of the company are in debt to me to the extent of \$68. We also paid the fare of every one of the members from Harrisburg to New York. We have re-organized and had the company back on the road ahead of us."
—Martin Juhan telegraphed The Lyric, Chicago, Sept. 10 thus: "The new Lyric opens tonight, and at once established itself among the front rank of Chicago playhouses. A large audience was present and the Lyric has taken the place at the complete transformation of the theatre was heard on all sides. The Lyric has come to stay."
—Irving Walton comedian, is at Rome, N. Y., releasing in "A Man of Affairs," a new comedy, which will take the place of "The Bachelor."
—Glantz's Comedy Co. W. closed our tenting season at Mainville, Pa., Sept. 4, after a season of eighteen weeks. We shipped our goods and outfit to Bloomersburg, our winter headquarters. Irving and I will be in charge of the company's winter company for the winter. Mr. and Mrs. Randolph departed for their home at Cincinnati; Charles T.

—Waltie's Comedy Co. notes: We closed a most successful week at Orange, N. J., Sept. 9. The run at the house was very good in that town. The house was not big enough to hold the people who turned them away tonight, and in spite of a free display of fireworks in honor of the feast of St. Anne, Saturday night, we refused admittance at the door to 1,500 persons. The house was so full we have ever had. George H. Sumner, comedian, a hit in every bill. Fanny Granger, soubrette, gets four and five encores nightly, while our specialty artists, the comedians, are doing well. The wonder and the charm of the company is in the leading lady, is versatile, and possesses in addition to talent a perfect figure, and does her work in a style that is refreshing. The show is booked solid till the first of Spring, and prospects point to a wonderful season.

—Notes from the Dalrymple Comedy Co.: We are now in our third week, and so far have broken all records in the houses we have played. Local managers and managers from other towns tell us we have the strongest company they ever played. The specialties are a strong feature. Burns and Nimitz are constantly adding to their act. In Tomah, Wis., last night, Sept. 5, the members of the company were actually applauded.

—Notes from Jessie Harcourt's Company: Rehearsals have progressed without a hitch, and almost all the members of last season's company have been re-engaged, with the following additions: M. M. McLean as the new Mr. French; John Bennett-Moulton Co., who will return this season to play principal characters; Mary Tucker for the past two seasons with the Bennett-Moulton company will also continue with us; five new adult roles to the orchestra—under the direction of George Kenzie, are W. H. Wood and E. C. Andrews; Pauline, the soprano, has been engaged to sing the ill-fated songs, and her specialties, "Chasing the Moon," "The Merry Widow Waltz," etc.; having left on Sept. 11 to work up our opening act at Newburyport, Mass. Mr. Kenzie says that his ad. for a trap drummer in last week's LIFEBEAT brought thirty answers.

Mary V. Sanger was obtained a judgment for \$38,066.75 against H. C. Miner, after over ten years' litigation. The original action was brought by Mr. Sanger against T. Henry French, and was told off by the judge to be played, "Little Girl in the Parlor," which Sanger actually sang, without him. Mr. French was compelled to give bonds for the receipt's actuality in his hands, and H. C. Miner

—The scene in "bondsmen" — Sanker was victorious — and "Fred" had the better of the fight, because necessary to recover from the bondsmen, Mr. Miner —

— Louis Mann and Clara Lipman have signed contracts to appear in a new play under the management of Edith H. Harris. The play is to be written, but has not yet been named —

— Jessie Loftis has decided to leave the cast of the new burlesque, "The Whirligig," which is to be presented at Weber & Fields' Music Hall. The reason for her leaving is that she is not to have her part. The managers declare that they have offered to do all that she can suggest to make the part satisfactory. On account of her withdrawal the first performance has been postponed until Sept. 15 —

— "A Jay in New York" opens its season on Oct. 12. The show has been re-written, and promises to be much stronger than last year —

— Mr. and Mrs. J. W. Warner Stock Co. has signed with the Edward Stock Co. for the season. Mrs. Scoville (its Leech) will play leads, Mr. Scoville, low comedy, and Baby Carrie will play parts and sing specialties. They open at New Philadelphia, Ohio, on Sept. 15 —

— The J. W. Warner Stock Co. closes its Summer season Sept. 9, and begins its road tour 11. The company is booked solid for thirty-eight weeks, and special scenery and paper will be used for the production of "The Whirligig" and "The Whirligig." The cast includes J. W. Warner, Fred E. Warner, Caro. Muler, Wm. Warner, Fred E. Warner,

Harry L. Webb John B. Negrotto, R. M. Leslie, Charles F. Haynes, Matt Kasper, De Witt C. Coolman, Rosabel Leslie, Cora Willmont, Del Leona, Kathryn M. Evans and Minnie Bell. The repertory includes "Shadows of a Life," "Diamond Mystery," "Hip Van Winkle," "Old Money Bags," "Raucous King," "Celebrated Case," "Leah, the Forsaken," "Die Catarragus," "A Modern Heroine," "The New York and London," and "The Two Orphans."

The Robson Theatre Co. will open its season in the theatres at Atlanta, Ga., on Oct. 2.

—Jas. K. Mills, Ma Belle Mills and R. H. Dewey of New York, John the Leona Leslie Stock Co. and Belle Mills, will appear at the Lyman Bros. theatre.

—The Lyman Bros., in their new comedy, "My Merry Chase," are playing to good business. I. Oshkosh, Wis., they played to S. R. O. on Labor Day.

The piece is a successful venture this far. The Lyman Bros. are playing to S. R. O. on Labor Day, through the medium of which Rose Melville is at present exploiting her exceptionally new talents, was produced at Schenectady, N. Y., on Sept. 7, and both play and star were well received.

The Lyman Bros. are playing to S. R. O. on Labor Day. Melville's role is said to be well suited to her. The company is good, and the stage setting is pretty.

—Irene Taylor's Company Notes: We opened our season at Kane, Pa., Aug. 23, the audience being the largest ever for the Auditorium. The weather was extremely hot, and we had strong opposition in Russell's Comedians, band and orchestra, at the Lyceum, but neither of these seemed to affect our business in the least. The company is strong this season, and our entire engagement was a big success. Friday night we played "Forget Me Not" for the first time and scored a big success; so much so that we played it again Saturday night to a packed house, every seat being sold before noon. Miss Taylor's wardrobe now contains nearly one hundred dresses and gowns, which she carries in four special trunks. Our scenery and draperies are causing much comment, and the illustrated songs and specialties are making a hit. Business is booming in this part of the country and the prospects for a prosperous season are very promising.

—Mrs. R. D. Tresham, who was recently with Martin's "U. T. C." Co., is rapidly recovering from a severe surgical operation, and she expects to be able to resume work soon.

—Charles Frohman will open the Academy of Music, Jersey City, of which he is now the manager, on Monday evening, Sept. 11. Julia Marlowe, in "Collette," will be the first attraction. Maude Adams, John Drew, William Gillette, Annie Russell and all Mr. Frohman's stars will appear at this house.

—The "Wheel of Fortune" opened its season at Waupun, Wis., Aug. 30, to S. R. O. The roster of the company is: R. L. Forrest, proprietor; Harry V. Bond, general manager; J. M. Hyde, business manager; J. W. Williams, representative; Lawrence Russell, stage manager; J. W. Kleinsmith, musical director; Mito Kirkpatrick, stage machinist; Geo. Morrison, property master; Frank De Leon, C. S. Fulmer, J. W. Cox, "Snapper" Garrison, W. A. Frank, C. A. Jennings, Elberta Roy, Mercedes Don Carlos, Maude Hathman and Nellie Doyle.

—John W. World has signed for the season with "The White Heather."

—Frank O. Weed and Vera C. Hamilton were married in Chicago, Ill., Aug. 23.

—Beatrice Hastings goes with Clifford & Huth's "Courtship in Court."

—Al. S. Evans and Marion March have joined Triplet & Cassels' "Casey's 400," to do comedy and vaudeville and sing illustrated songs.

—James D. Flynn writes: "Mr. Finnigan's 400" Co. opened at the Park Theatre, Philadelphia, Pa., Aug. 21, and the show was such an emphatic hit that we play a return date later in the season."

—Shea-McAuliffe Stock Co.'s Notes: We have just finished a five weeks' summer trip in Maine and opened Labor Day at Park Theatre, Wattham, Mass., to S. R. O. We number twenty people, carry a special outfit, baggage car, and play "Niobe," "The Man-of-War's Man," "Under Sealed Orders," "Southern Chimes," "Shades of New York," "Escaped from Sing Sing," "What Happened to Bones," "The New Fire Patrol" and "Way Down Maine." Roster: Shea and McAuliffe, sole owners; Willard Stanton, bus. manager; Herbert L. Emery, acting manager; Len Richey, stage manager; Robert Dean, stage carpenter; Wm. Burkett, assistant stage carpenter; Lawrence Gratlan, Louise Sage, James J. Ryan, Marion Vance, Miss Jessie Merritt, Burt McCann, Maude Scott, Fred Malcolm, Eugene Bowen, Harry Jenkins, Len Richey, Chas. L. Rich, H. L. Emery, Wm. Burkett and Robert Dean. The entire production for "Under Sealed Orders" and "The Man-of-War's Man" is carried. Our continuous vaudeville programme and Jere McAuliffe's specialties are strong additions. We are booked solid to the last week in March and we do not go out of New England.

—Notes from J. C. Lewis' "The Plundered" Co.: We opened our twelfth consecutive season Aug. 31, at Mt. Clemens, Mich., to a packed house. The piece has been entirely rewritten by Fred Gibbs, of Detroit. A strong company has been secured, with new scenery and novel mechanical effects. We carry a band and orchestra of fourteen musicians. The printing and in fact everything about the show, is new. Mr. Lewis has spared no expense to surpass all previous efforts. Specialties are introduced by J. C. Lewis, Lotta Gladstone, Nelosia, Wm. Milliken, M. C. Lawrence, F. F. Farrell and the Coffey.

—Roster of Edwin Gordon Lawrence's "For Her Sake Co.": Edwin Gordon Lawrence, proprietor and manager; Carl Zoellner, business manager; John A. Preston, advance agent; Charles H. Montgomery, stage manager; Barney Bennett, master of properties; Harriette Weems, Fannie Hoyt, Kettie Van Sick, Mary Gordon, Selma May Thomson, Edward N. Hoyt, Charles H. Montgomery, Robert M. Edwards, Calvin Tibbels, Duke Martin, Hazel Gibbs, Barney Bennett and William Edwards. The season opened at Chicago, Sept. 10.

—Notes from Palmer's Big "Uncle Tom's Cabin" Co., under the management of Tom Dailey and Geo. W. Goodheart: We will open our season at Columbia, Pa., Nov. 4. The show is now almost booked solid in Pennsylvania, Ohio, New York, New Jersey, Delaware, Maryland and Virginia. This will, without a doubt, be one of the biggest shows ever on the road. We will have more cars, more ponies, more horses, more dogs, more and better shouters and singers than ever before. The season opens late on account of our being unable to get away from Ringling Bros. Show.

—Willard Stanton has been engaged to look after the interests of the Shea-McAuliffe Stock Co., this making his third season with this company.

—William E. Fredi has signed with Waters & Farnham's "Monte Cristo" Co., and is playing Darnley and acting as stage manager.

—John W. Burton, formerly of the "Dear Old Charley" Co., has signed with the James Neill Stock Co.

—Pearl Brod' field has signed with "A Stranger in New York" Co., to play Mrs. J. Collier Down.

—George Felix writes: "We opened to two large houses Sept. 4 at the Park City, Bridgeport, Ct., and the show was a great hit. Billy Barry is great as Martin McShane."

—Dorothy Wolbert has signed for vaudeville, and Louis J. Russell for characters, with Mitchell's All Star Players.

—It is John G. McDowell, not McDowell, who is with "A Breezy Time" Co.

—Roster and Notes of Porter J. White's Co.: Our third annual tour will begin Sept. 18. The company is now rehearsing at the Lyceum Theatre, Detroit, and includes the following people: Porter J. White, Frank Macdonald, Lewis Vicary, Morrice P. Haynes, Geo. Beiber, Joseph Gray, Al. Stecker, Willis A. Hopper, Olga Verne Glatte, Endell, Nellie Montgomery, Kate Montgomery, Estell Jacobs, Irene Kestell and Harry Gordon.

—Atkinson, Ellsworth & Wilson have engaged Harry Green for the coming season, to star in the rural comedy, "A Country Visitor." The play will have special scenery and car; also carry band and orchestra.

—The Irvings, Charles and Ollie, are with Thomas H. Davis' "Fish of Mr. Fresh" Co., playing principal parts and introducing their specialty.

—Robt. B. Mantell's tour is progressing successfully. Manager Mart. Hanley telegraphs: "At the opening in Trenton 'The Dagger and the Cross' was a decided hit; magnificent scenic production; play and players scored a triumphant success; curtain calls for Mantell numerous."

—Will R. Paul, manager of the Baldwin, Conneaut, O., reports that he has good booking for this season. Harry A. Siles will manage the stage for him.

—T. H. Winnett is booking attractions for the Denver Theatre, Denver, Col. Among those already booked are: "Natural Gas," Paul Gilmore in "The Musketeers," "Captain Swift," Gus Hill's attractions, "Mr. Plaster of Paris," the Rents-Santley Co., "The Danger Signal," and others.

—A melodrama based on the famous robbery of the Northampton National Bank, of Northampton, Mass., has just been sold by its author, Elmer Grandin, to Frank L. Perley and George Bowles. Mr. Perley is manager of the Alice Nielsen Opera Co., and Mr. Bowles is business manager of the same organization. The play is entitled "The Great Northampton Bank Robbery," and it will be exploited later in the season with a strong cast. The robbery of the Northampton Bank was one of the great crimes of the century, and the story, in itself, is a thrillingly sensational and full of romance.

—Alfred Klein, who is playing in "The Girl from Maxim's" at the Criterion, contemplates a starring tour next season in a new comedy by Joseph Adelmann, entitled "My Lord, the Butler."

—Frank Daniels' new comic opera, "The Amerer," has been put in rehearsal. Mr. Daniels' season will begin at Scranton, Pa., on Oct. 9.



EDWIN GORDON LAWRENCE

Was born Nov. 1, 1859, at Philadelphia, Pa. He graduated from the Friends' School in that city when sixteen years of age, and commenced shortly afterwards to assist his father, Prof. Philip Lawrence, as an instructor in the Lawrence School of Acting, which was originally in Philadelphia, but removed to New York in 1872. At the age of nineteen he commenced practical stage work as a member of Steele Mackaye's "Women and Women" Company, and later followed that actor to the Madison Square Theatre, as treasurer of the house. On Mr. Mackaye's retiring from the management he went with him as his private secretary. In the Fall of 1881 he arranged with T. H. French to take the "Indiana Square Theatre" success, "The Danchevs," on the road, and toured with it through the country, playing the character of Isip, in which he met with considerable success. In the Summer of 1882 his father died, and he retired from the stage to take charge of the school in conjunction with his father, who wrote the "Lawrence Recliner," and he afterwards issued his own work, "Simplified Elocution," a work which has been very strongly endorsed as a valuable aid to both students and teachers. Mr. Lawrence returned to the stage in 1896, producing a romantic Russian drama, entitled "For Her Sake," which he has presented each season since. He opened his present season in the same play Sept. 10, at the Bijou Theatre, Chicago, Ill.

—A scene which promises to be very interesting, not only on account of its picturesque and pictorial beauty, but because of its historical accuracy, will be shown in the first act of Alice Nielsen's new opera, "The Singing Girl." It is the work of Josef Physic, and represents the public square of the famous old town of Linz, the capital of Upper Austria. A vista of the Danube is shown, with the boat landing and quaint old bridge over the river. On one side is the celebrated Rococo Church of Linz, and on the other the town hall, while in the distance are the glorious Saalsburg Alps. The scene is expected to be one of great attractiveness.

—Notes from Maeban & Whittier's Dramatic Co., supporting Gracie Whittier: We are now ready for rehearsals, which start Sept. 18, and have everything new and up to the times. Will carry nothing old or stale. We have engaged the following people: J. N. Maeban, business manager; Charles H. Whittier, proprietor; W. H. Langdon, stage manager; A. J. Coleman, Claude Bellport, Kenan Buel, D. A. Whittier, Elsie Graham, Genevieve Handy, Belle Potter, Gracie Whittier, Baby Rossie and Mrs. Emma Maeban, musical director. We open our season in Smith Falls, Conn., Sept. 25.

—Notes from "Si Perkins" Co.: Since our opening on one night "Perkins" we have experienced a great many obstacles, especially the rainy weather in Minnesota. Every day for the last week or so much water fell that it washed out two miles of railroad track road bed, and we were unable to get our private car over; in fact, there was no train passed for two days. At this writing everything is running very smoothly. We played Labor Day at Sioux Falls, South Dakota, where every labor organization took part in the exercises. We volunteered the service of "The Poughon Band," which was gladly accepted. Mrs. J. W. and Baby Jane Harpiste have taken a trip to Peoria, Ill., leaving the company at St. Paul.

—Joseph Herbert will this season play a leading comedy part with the Alice Nielsen Opera Co., and will also officiate in the capacity of stage manager.

—Harry Woodruff and Charles A. Bigelow have been engaged for Anna Held's production of "Papa's War," the new musical comedy, by Harry B. Smith and Reginald De Koven.

—George W. Lederer, since his return from Europe, has been engaged in perfecting the arrangements for the production of his present Casino play, "The Rounders," by two different companies, in London and in this city. The American company will be headed by Thomas Seabrook and Virginia Eari, while Dan Daly and Mabel Gilman will fill their roles in the English company.

—Bert Patrick and wife (Gay Prindle) opened Aug. 6 at Chicago, Ill., with Dave B. Lewis' "Uncle Sam's Struck" Co. (Dakota), where every labor organization took part in the exercises. We volunteered the service of "The Poughon Band," which was gladly accepted. Mrs. J. W. and Baby Jane Harpiste have taken a trip to Peoria, Ill., leaving the company at St. Paul.

—The Clara Mathes Company has been annoyed by disappointments, no less than five members having failed to appear. Fortunately an unusually large company had been engaged, so no showings started well, while recent additions to the company make the strongest Miss Mathes has ever had. The plays will be standard successes from J. H. French, Thos. Winnett and Howard & Doyle, with two translations from the German by Miss Mathes. Gracie Flaisted is playing leads at the Dewey Theatre, Oakland, Cal.

—Notes from the Gibeby-Hoeffner Co.: Business at Champaign, Ill., Aug. 28 to Sept. 2, fair week, was phenomenal. Standing room was at a premium every night and at advanced prices. Thos. Cooney and wife, with their child, closed and left for New York to join Carl Haswitt's Co. Baby Mabelle Fowler joined to do child parts and specialties. De Hollis and Valora, comedy jugglers, and the comedy dancing specialties of Billy Stanford are features. Special scenery is carried for all productions.

—"A Stranger in a Strange Land," which is soon to be played at the Manhattan Theatre, New York, will have as the basis of its story's complications the adventures of an American Indian who travels through England for a patent medicine concoction. These people have been engaged: Cyril Scott, Walter Hale, George Osbourne, M. A. Kennedy, George Marion, James T. Galloway, Maude White, Kate Lester, Angela McCaul, Jane Corcoran, Kathleen, Maude and Elsie Bridges. Joseph R. Gribner is conducting rehearsals.

—Mrs. Hal Clarendon Smith, who has been a member of Chauncey O'Connell and James A. Herne's company, was killed at Sheldon, Vt., on Sept. 5, as the result of a fall from a carriage. She had written a novel and was also the author of several poems.

—Miss Franklyn Lynch goes to Neil's Stock Company for leads. This organization intends going to Honolulu.

—Alice Marble has been re-engaged with "Knobs of Tennessee" for her original creation, Oie Miss Preston.

—Jacob Litt, the manager of the Broadway Theatre, has secured from the executors of Augustin Daly's estate the rights to the melodrama, "The Great Ruby," which was played at Daly's Theatre for a large part of last season. Mr. Litt will undertake to fill the engagements which Mr. Daly had made for the play for this season. He will have all the scenery which was used at Daly's Theatre, and the play will be presented in the same manner as at Daly's, with regard to accessories, wherever the stage on which it is placed will permit. After March 28, 1900, on which the road season of the piece under Mr. Litt's management closes, the work becomes the property of Arthur Rehan, brother of Ada Rehan, who had, prior to Augustin Daly's death, the rights transferred to him. Mr. Litt, so reports say, endeavored to get Miss Rehan for the tour at the beginning, but he was unsuccessful.

—Lincoln J. Carter's "Under the Dome," Western, engages D. H. Barnes, George Lockwood, George Hanna, J. E. McDonough, Harry Rodkin, W. E. Betts, L. O'Beley, D. H. Wilson, W. H. Hurry, C. O. Gordon, E. H. Price, Grover Alberts, Ida Anderson, Madeline Hunt, Manager, Frederick Kimball; business manager, Richard Lambert; stage manager, J. E. McDonough; master of properties, Frank Hurst; master of effects, Hugh Daly; master of costumes, M. Lester and Marguerite Mayfield are doing a sister act with A. Q. Scammon's "Side Tracked" Co.

—Fanny McIntyre goes with Shubert's Stock Company to Portland, Me.

—"The Real Thing" opens its season Sept. 16. Among those engaged are Nat B. Cantor, Lotta Niblock, Arthur Hargraves, J. F. Kelly, Elsie Currier, Lillian Travick, Madge Florence, Rita Harlan and Arthur Conrad.

—"A Toll Gate Inn" was known last season as "Kindred Hearts."

—L. W. Browning goes with "Mysterious Mr. Bugle."

—Robert Lowe goes with "Secret Service."

—"The Dairy Farm" opened the season at Middletown, N. Y., Sept. 1.

—Gertrude Butler goes with "The Mysterious Mr. Bugle."

—Ellen Cummings has joined "Arizona," taking the role lately played by Mattie Earle.

—Roster of Webster Comedy Co., playing through Minnesota: Geo. O. Webster, manager; Sam Morley, C. A. Caruthers, M. Masters, Ed. Schroder, Julia Phillips and Emily Webber.

—Henry Belmar writes: "Tommy Shearer has accepted the following plays of mine: 'An Irish Lily,' 'A Life's Atoneement' and 'A Daughter of Israel.' Jas. R. Waite, of Waite's Comedy Company, my friend, 'The Fair Shot' and 'The Gay Queen.' Daniel B. Ryan will produce 'The Bull-fighter' and 'The Poison Mystery.' The new stock has taken 'Favored by Fortune,' and other well known companies, through Thomas Winnell, my representative, are negotiating for 'Sandy Bell' and 'The Tomb Angel.' 'My Wild Irish Girl' and 'The Life Savers.' All of these plays have been specially adapted from standard successes a decade ago."

—J. Alex. Power and Will T. Bickley have been engaged to do the character, "The Tramp and the Prima Donna," with Bart & Welby's "A Night in Paris" Co.

—National Theatre Co. Band and Orchestra Notes: Opened season in Wisconsin Aug. 10. Week Aug. 14, La Crosse; good business. Week 21, Madison, Wis., S. R. O. signed used first time in twelve years. Galeville, week 28, our child stars, Thelma and Elizabeth Beck, won a \$25 prize at the county fair in a cake walk contest. Company roster: Harry L. Beck, proprietor; Ed. C. Nutt, manager; Harry Alden, leader of orchestra; Mrs. W. L. Downey, wife of Manager Downey, manager; Fred Norris, properties; Ruth Craven, Thelma and Elizabeth Beck, Isabella Turner, Nana Pongel, Florence MacDuffee, Harry Trudell, W. H. Harrigan, Richard Valentine, Harvey Turner, Chas. Kendall, brood with new opera, R. O. signed used first time in twelve years. Galeville, week 28, our child stars, Thelma and Elizabeth Beck, won a \$25 prize at the county fair in a cake walk contest. Company roster: Harry L. Beck, proprietor; Ed. C. Nutt, manager; Harry Alden, leader of orchestra; Mrs. W. L. 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H. Witsenhausen, Spencer Alexander, G. Dunn, K. Irvine
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[illegible]

MICHIGAN.

Detroit.—At the Lyceum Theatre—This week, "Texas Steer." Last week W. H. West's Big Billie Minstrels played a week's engagement—this week, unusual for a minstrel show, better than very good at the audience. Next week, Ward and Yokes, in "The Floor Walkers."

WHITNEY'S GRAND OPERA HOUSE.—This week "Humpty Dumpty." Last week Murray and Mac in "Fluigen's" 400. Last week the fancy of the regular patrons, and business was up to the top note. Some excellent specialties were introduced and the show as a whole was an improvement on that of last week. Next week, "A Gaily Mother."

CAPITOL SQUARE THEATRE.—Open the season this week with "The Toll Ringers." Next week

WONDERLAND THEATRE AND MUSKE.—The big picture, with new local pictures. In the theatre Josephine Gassman and the pickaninnies, Bonanza, entitled "The Door Key" and "The Door Key," acrobat; Emil Girard and Monte Minto, comedy.

THE OPENING of the New Wonderland has been delayed, and will not occur until early in October. The pictures which will be presented. There will be a happy surprise in store for the public when they take in the immense and beautiful interior of the amusement place. The theatre will compare favorably with any of the theatres in the city. The ground floor, there are two galleries. The seating capacity of the house will be 1,900, nearly 100 more than the present Wonderland. The decorations

Grand Rapids.—The Powers Opera House opens Sept. 14-16, with Hanlon's "Superba." A GRAND OPERA HOUSE—"A Breezy Time" has played to good advantage at the Grand Hotel. The new company, coming from the "Hudson," includes "Finigans" 400' 10" Stetson's "Uncle Tom's Cabin" 14-16.

SMITH'S OPERA HOUSE.—London Gaiety Co., will

KALAMAZOO.—At the Academy of Music Dorothy Drew, in "Hearts of the Blue Ridge," came to fair business Sept. 4. Coning: "A Stranger in the Night," "The Punkard" 16, Stetson's "Unlucky Cabin" 17.

GRAND OPERA HOUSE.—Moving pictures of the Jefferey-Fitzsimmons fight will come 15. Cummins & Alexander's "Uncle Tom's Cabin" 16, "Her Sake" 21.

LAKE VIEW CASINO.—"The Beggar Prince," playing the second week, 3, to big business, closing the season.

GODFREY'S SUMMER PAVILION has also closed the season.

Saginaw—At the Academy of Music Doris Lewis, in "Hearts of the Blue Ridge" Sept. played to good business. "On the Stroke Twelve" comes 14. "Finnigan's 400" 16, Will Opera Co. week of 18.

St. Louis—The Park Casino.—Season closed 9, following being last week's bill: Marie Her the Giant Quartet, Leo and Chapman, and Fox and Summers. The season has been very successful largely to Manager McCarthy's efforts in

Battle Creek.—The Street Fair, with Can-
Caral Co.'s Midway, was the attraction week-
end. The fair was held at the fair grounds
Sept. 4, other places of amusement being closed.
except the Summer Garden, where Wilde Fam-
in musical specialties, and Trixie McElae, con-
fessionist, entertained fair attendance..... The le-
the family of seven acrobats and tumblers.
Gillette, the head of the family, is an old Ba-
Creek boy, and has been visiting here this Su-
mer the first time for several years. He gave
the fair a new and interesting feature, and at-
tracting thousands. Mr. Gillette has the exclu-
sive management, and will carry with him this se-
Prof. Ed. Holder's troupe of trained pigs, also

Bay City.—At Woods' Opera-House, Wednesday, Sept. 4, the Davidson Stock Co., headed by J. F. Kelly and Dorothy Kent, opened the season with a play in re-enactment of the big business. The S. E. K. display, as it was called, was a success. So many people were turned away. The company played at popular prices. It is, without doubt, the best popular priced attraction ever seen here. The play was given on Tuesday, Wednesday, Sept. 4, 14-16. ... Norris Bros.' Big Train Animal Show is billed for 11, 12.

Jackson.—At the Athenaeum, Sept. 2, "Uncle Josh Sprucey" pleased good houses matinee and evening. Al. W. Martin's "Uncle Tom's Cabin" is billed for 11, 12.

THREE MUSKETEERS, a Huntley-Jackson Stocking week of 8,.... **The Elks' Circus**, under the efficient management of Fred Felton, was a pronounced success, the big tent filled twice and hundred turned away.

♦♦♦♦♦

COLORADO.

Denver.—At Broadway Theatre, week of See the Lombardi Italian Grand Opera Co., "Mignon," "Faust," "La Favorita," and "Carmen Business" has been good.

Turner Grand Opera House.—Week of 3 the sons opens with Ben Hepprichs, in "A Yentline Uelman," which proved a good card. Good box all week. Week of 10, "Brown's in Town."

MANHATTAN BEACH.—Manager Foster closed the most successful season the resort had for years. The closing piece was "My Wife's Mother," a great many improvements are contemplated.

DENVER THEATRE (formerly the Orpheum) Manager Readick has made such changes in the theatre that it looks like a new house. It has 1,000 seats, newly carpeted, a new ladies' room and a new stage. The new season has been opened the season with the American-European Vaudeville Co. for the week of 3, the roster which included: Vernon, Goffney and Burton, and the **CHUTES PARK** business good.

CHUTES PARK.—The new season has been presented "Mikado," with Lillian, Fred and

Chase, Geo. E. Gill, Fred W. Huntley, Phil Ray Eugene Weiner in the east, to fair business.

Mention — Richard May, formerly treasurer of the Tabor Grand for the last ten years, and John Harley have leased the Lyceum Theatre, and are making great improvements. The house will be as a first class vaudeville theatre 24.

laration that he does not and cannot care for her, determines, because of her love for him, to aid him in his search. He then, because of the pleas of Bezie's love for Mary Hildreth, because of her devotion to him, determines to have vengeance upon the man starting in by kidnapping Hildreth's sweetheart and confining her in the same room with Mary Hildreth, the lost sister. To dispose of Capt. Hildreth, Driscoll is determined to do so, from which he is subsequently rescued, and finally, through the assistance of Bezie, regains possession of his sister and sweetheart. Driscoll kills Bezie, and in the long run is arrested, taking away to meet his just deserts.

CAST: Joe DeLoach; Mary Hildreth, M. S. Harris; Bezie, Hop Lee; Logan Paul; Danny, J. E. Miller; Jack Fogarty, Jos. Hazelton; Freckles, Jos. Sparks; Rev. Frank Parker and Hufnagel, M. Seidman; Willie Hufnagel, Master Willie Isaac; Sergeant Mack, Capt. W. W. Westling; Joe, Louis.

and "The Two Governors." Mrs. Waldorf Astor is giving a wealthy widow, establishes a charity bazaar on a magnificent scale, the purpose being to raise the funds to build a home for destitute milliners. The first act shows the bazaar open for business on the first of the lords is received with pleasure. Mrs. Astor is giving a grand ball and amateur theatrical entertainment. The latter, which is the performance, leaves you where you start, but exceedingly pleased with the performance. The plot is claimed, nor is any visible. It is simply

"In Paradise,"
A farce, in three acts, adapted by Louis Harris and E. B. Valentine from the French piece, *Le Mariage de Figaro*, by Beaumarchais, the first produced by the Jefferson Theatre, Portland, Me. It was given its first New York production Sept. 4, at the Bijou Theatre. The story of Poncefichot has been for thirty years or more thoroughly domestic. His husband, with his head toward his own fireside developed more as a result of female compulsion than from choice. As his daughter who has matrimonial inclinations is many suitors, and Mr. Poncefichot demands

straight path." Finally, Delacroix agrees to help her find her father. Tuttle, who tells the circumstances of his trouble, she agrees to help him by pretending that she was the one on whom he formerly doted. Delacroix brings Pontbitch to her, and the young man promises to give her the only man who so skillfully does Clair's bidding. Delacroix has an idea that Pontbitch advises Delacroix to remain true to her, and break the engagement with his daughter. Delacroix is almost frantic at this suggestion. Pontbitch, however, tells her that Pontbitch's is announced, and the old gentleman, Delacroix and Gresillon, a friend who is present run to hide, fearing complications should Pontbitch and them in Clair's apartment.

A NEW MUSIC HALL
Antoinette Music Hall, 201 North Charles St., Baltimore, Md.

ated at the corner of Franklin, Pleasant and Central Streets, was opened Aug. 28. Outside outlines of the building not a vestige remain what was once known as the Public Market. exterior of the building is painted in white green. A business office and information bureau is on the left of front lobby with the ticket o

NEW JERSEY.—[See Page 581.]

OTES FROM THE JAMES W. SHIPMAN "UNCLE
to Gabriel Co. 33

a musicale to be given by Lottie Graves, daughter of Col. Tom Graves, manager of the house. The advance sale of seats for this show is attracting a crowd to be present. Miss Graves' voice is attracting a good deal of attention locally. "The Buckle" is to be presented 17, Morrison's "Faust" 24,

THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited)
PROPRIETORS.

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Registered Cable Address: "AUTHORITY."

In England—THE CLIPPER can be obtained, wholesale and retail, of our agents, Smith, Atwell & Co., 25 New-castle Street, Strand, London, where bound files of this paper may be seen.

In France—THE CLIPPER is on sale at Brenot's news depot, 37 Avenue de l'Opera, Paris.

THE NEW YORK CLIPPER publishes only one edition, and that is dated from New York.

QUERIES ANSWERED.

NO REPLIES BY MAIL OR TELEGRAPH.

ADVERTISERS OR WHEREABOUTS NOT GIVEN. ALL IN QUEST OF SUCH SHOULD WRITE TO THOSE WHO SEEK, IN CARE OF THE CLIPPER POST OFFICE. ALL LETTERS WILL BE ADVERTISED ONE WEEK. IF THE ROUTE OF ANY THEATRICAL COMPANY IS SOUGHT, REFER TO OUR LIST OF ROUTES ON ANOTHER PAGE. WE CANNOT SEND ROUTES BY MAIL OR TELEGRAPH.

THEATRICAL.

T. J. W. Taunton.—There is a great difference. An advance agent travels ahead of the show, doing such work as is necessary to prepare for the coming of the show. A business manager travels along with the show, attending to the financial affairs of the show, and such other business as is required.

E. A. S. Saratoga Springs.—There is a show of that title on the road, but we do not know its whereabouts. Address the manager in care of THE CLIPPER and we will advertise the letter.

M. Ranc, Pittsburgh.—We do not think there is any probability that the boy would be permitted to appear in this city.

J. H. "Shore Acres" was originally produced by James A. Herne, as "Shore Acres Subdivision," at McVicker's Theatre, Chicago, Ill. Later its title was changed to "Shore Acres." It was first produced Feb. 21, 1895, at the Boston, Mass. Museum, by its author, Mr. Herne.

E. W. & S. N. Indianapolis.—As upon a previous occasion, we instruct you to address the party in care of THE CLIPPER.

F. H. Albany.—E. R. Rice, Casino, New York City.

L. L. Co., Lynn.—See reply to the V. K. Co. in this issue.

Mrs. J. W. W. Nevada.—Address letter in care of THE CLIPPER and we will answer.

E. S. S. Louisville.—You fail to state what sort of a slot machine you want, but you can obtain the information you desire by watching the advertising columns of THE CLIPPER.

T. W. S. Norfolk.—Address M. B. Kunkley, 183 South Street, this city.

E. S. S. Louisville.—Address S. Lubin, 21 South Eighth Street, Philadelphia, Pa.

O. J. B.—The party is in this country.

E. J. H. Detroit.—We can in no way assist you to enter the profession.

A READER.—We cannot undertake to decide the bet. The only way to accurately determine the number of seats in a theatre is to count them. The house plan, even, will not serve you, for it will show only the reserved seats, nor will it tell you to decide a bet upon statements of rival managers.

J. D. Worcester.—We know nothing concerning the party. Address the party in our care and we will advertise it.

M. J. M.—Address the party in our care and we will advertise it.

M. C. H. Springfield.—You are, perhaps, unimpaired of the fact that you furnish the address for which you ask via. in care of THE CLIPPER.

M. J. M.—There is a fair demand, but parties obtaining low salaries never inform us of that fact. It is not necessary. The letter is sufficient. S. Very rarely.

CONSIDER.—Salaries vary greatly, according to merit and prominence of performers.

J. L. Brooklyn.—I. You will find it almost impossible to obtain an engagement at any price.

W. S. L. Potomac.—Address the parties in care of THE CLIPPER.

F. S. Williamsport.—We do not publish plays, nor do we publish any other address. C. S. Lawrence, 85 and 90 Centre Street, New York City.

R. J. M. Milwaukee.—Julia Marlowe was married to Robert Taylor, May 29, 1898, at St. Louis, Mo.

J. E. S. Brooklyn.—We do not know what engagements have been made by any party. They may be addressed in care of THE CLIPPER.

F. M. Philadelphia.—The elephant Jumbo was killed Sept. 15, 1883, at St. Louis, Mo., by a freight train on the Grand Trunk Railway.

J. F. M. Reno.—He shows is not upon the road.

L. N. Washington.—We have not heard from the show for some time. Watch our route.

J. T. D. Marion.—I. We know of no publication that supplies such a list. 2. Kidnaping Bureau, Chicago, Ill.

CARDS.

H. M. New Haven.—In the regular game of euchre, played according to rule, there can be only one ace used in a game, and that is to be played by the player assuming the responsibility of the trump, by either ordering it up, taking it up or making it. 2. A player who euchres his opponent, who has not yet played a card, alone and not, can score but two points for the euchre.

J. F. Fort Chester.—A player who opens a jack pot is permitted to split his cards to draw a four flush, straight, and he need only place his discard in the proper place in the discard pile, or lay it to one side, where in case of subsequent dispute the card may be readily referred to, he does not have to expose his hand.

W. H. S. Oswego.—He is entitled to two points for thirty-one only, there being no run for the last card in 2, 3, 4 and 5, on account of the first's interfering.

F. V. M. St. Louis.—You are entitled to fifteen for your hand. Twenty-six cannot be made by any combination of the cards in cribbage.

P. R. New York.—A player who opens a jack pot, and is not called, is not required to show more than openers, under any circumstances.

F. K. S. Pittsburgh.—The player who opened the pot without having the requisite cards to do so is penalized double the amount of the original ante (in the absence of any other mutual agreement), which should be added to the amount in the pot, and a new hand must be dealt. The player who falsely opened the pot cannot recover therefrom any money he put in. D wins.

J. P. Manchester.—Any straight flush constitutes what some persons choose to term a "royal" or "tiger" flush.

BASEBALL, CRICKET, ETC.

N. T. Trenton.—The substitute player must take the place of the original player in the batting order.

H. H. Detroit.—It is a ball batted by the batsman when any part of his person is upon ground outside the lines of the batsman's position.

ATHLETIC.

J. F. Providence.—Fred Rogers is not credited with a record of less than five for running one hundred yards.

H. A. M. Santa Barbara.—The best recorded running long jump in America is 24 ft. 4 in., made by A. C. Kraencel, University of Pennsylvania, at the intercollegiate games in May of the present year.

F. S. H. Worcester.—Write to James K. Sullivan, secretary of the A. A. U., 16-18 Park Place, New York City, giving particulars.

RING.

E. C. H. New York.—"Kid" McCoy's right name is Norman Selby, and he was born in Rush county, Ind. You are probably thinking of Tommy Ryan, whose proper name is Joseph Youngs, and who was born at Redwood, N. J.

T. J. N. Cortland.—The regular maximum limit of middleweight, according to the London code (which has never been officially changed), is 160 lb., and all championship battles were fought at that weight. Fighters who in condition scale above that weight are not in the middleweight class.

AQUATIC.

M. and C.—The yacht America won the Royal Yacht Squadron Cup, now known as the America Cup, from the English fleet on Aug. 22, 1896. 2. No foreign challenger vessel has ever succeeded in recapturing it.

J. G. D. Shelton.—See answer to "M. and C." in this issue.

TURF.

J. L. Springfield.—We are without the data requisite to enable us to answer your query definitely.

O. E. T. Suffolk.—We would advise you to call personally upon the trainers of several of the stables located in the vicinity of New York.

MISCELLANEOUS.

Mrs. J. P. W. Missouri.—Gas from gas wells was, we believe, first used for fuel in Western Pennsylvania, in 1894. It was extensively so used in Pennsylvania, New York, Ohio, Indiana and Illinois in 1895. Can't tell you the actual date of its first being used in Bradford, Pa.

F. W. J. C. Carney.—We have no recollection of the advertisement referred to, and cannot advise you.

Dewey, Boston.—The reason you did not see the answer was evidently because you did not read THE CLIPPER dated Sept. 2, in which it appeared. Write to Dick & Fitzgerald, 18 Ann Street, New York.

O. A. R. Cleveland.—Donald Burns, 165 South Street, New York.

The Turf.

THE CLOSE AT SHEPHEARD.

The Coney Island Jockey Club brings its Annual Autumn Races to a Successful Finish.

The Coney Island Jockey Club continued its annual meeting at its beautiful Sheepshead Bay track Tuesday, Aug. 29, the principal events being the Dolphin Stakes, won by Eastin & Larrabee's MacLeod of Dare, and the Mineola Hurdle Handicap, which Semper Ego won in impressive fashion. The jumping field was, in fact, the best started in a hurdle event in the East this Summer. Attendances ruled only fair in spite of the promise of splendid racing, a promise which was amply fulfilled in the running of the six carded events. The hurdle race signified "Snapper" Garrison's return to saddle, George Keene, which "also ran," being his first mount in many months. Summary:

Selling, for three year olds and upward, by subscription of \$10 each, with \$700 added, of which \$125 to second and \$75 to third, allowances, five and a half furlongs on main track.

Brown & Wimmer's ch. f. Monador, by Troubadour-Mo-A, 111; 6 to 1.

Buckley & Brown's br. f. Jolly Weather, 91; 6 to 1.

Oneck Stable's ch. c. Chappqua, 104; 15 to 1.

Time, 1:58 1/2.

For three year olds and upward, by subscription of \$10 each, with \$1,000 added, of which \$200 to second and \$100 to third, penalties and allowances, one mile.

W. Showalter's ch. h. Box, 5, by Order-Pandora, 121; 4 to 1.

J. A. McCormack's imp. b. h. Peep of Day, 6, 121; 5 to 1.

P. Dunne's br. c. Bannochburn, 4, 126; 4 to 5.

Time, 1:41 1/2.

For two year olds, by subscription of \$10 each, with \$500 added, of which \$100 to second and \$50 to third, penalties and allowances, Futurity course.

Perry Belmont's ch. c. Gonfalon, by Ponso-Palena, 122; 11 to 5.

C. H. Smith's br. c. Lieut. Gibson, 121; 4 to 1.

J. E. Madden's ch. c. Gonfalon, 122; 7 to 1.

Time, 1:59.

The Dolphin Stakes, for three year olds, subscriptions of \$50 each for starters, \$20 forfeit, with \$1,200 added, of which \$300 to second and \$150 to third, penalties and allowances, one mile and a furlong.

Eastin & Larrabee's b. c. MacLeod of Dare, by Candelmas-Julia L, 108; 5 to 2.

McClelland & Smith's ch. c. His Lordship, 108; 11 to 5.

P. R. Hitchcock's b. c. Gen. Mart Gary, 105; 4 to 1.

Time, 1:57.

The Mineola Hurdle Handicap, for three year olds and upward, by subscription of \$30 each for starters, or \$10 forfeit, \$500 added, of which \$200 to second and \$100 to third, two miles and eight furlongs, on turf.

Ralph Black's b. h. Semper Ego, 6, by Logic-La Sylphide, 153; 11 to 5.

J. W. Colt's b. g. Ben Eder, 6, 100; 9 to 2.

E. P. McDonald's b. h. Howard Mann, 6, 105; 9 to 2.

Time, 3:40.

Selling, for three year olds and upward, by subscription of \$10 each, with \$500 added, of which \$200 to second and \$100 to third, weights 7 lb. above the scale, allowances, one mile and a furlong.

C. F. Weinman's ch. c. Special, 5, by Venturitor-Nutbrown, 105; 2 to 1.

F. J. Kittleman's ch. g. Myth, 5, 107; 6 to 1.

M. C. Clancy's ch. g. Maximo Gomez, 4, 111; 6 to 1.

Time, 1:55 1/2.

Five thousand patrons of the turf made the journey Wednesday afternoon, increasing the previous day's attendance by about a thousand, but the merit of the sport was worthy of far better support.

One of the most evenly balanced cards of the season resulted in all edged racing, and while the betting favorites were bowled over in many cases, strongly backed second choices came through in sufficient numbers to make an average good day for followers of form. The Ocean Handicap, a regulation Fall fixture for three year olds, was the feature of the card, Harness & Brossman's Imp pulling in an impressive victory from a good field of splendid youngsters. Summary:

For all ages, non-winners of \$1,000 in 1899, by subscription of \$10 each, with \$500 added, of which \$125 to second and \$75 to third, winning penalties, five and a half furlongs on main track.

J. McLaughlin's b. f. Lady Lindsey, 3, by Sir Modred-Memento, 116; 5 to 1.

Sydney Page's br. h. Cesarion, 6, 126; 2 to 1.

M. C. Clancy's imp. br. h. Lambel, 6, 121; 5 to 1.

Time, 1:58 1/2.

Selling, for three year olds and upward, by subscription of \$10 each, with \$500 added, of which \$125 to second and \$75 to third, allowances, one mile.

J. L. Holland's b. f. Sky scraper, 3, by Rey del Rey-Mortier, 100; 6 to 1.

W. Cahill's ch. f. Hardy, 4, 104; 12 to 1.

Hayman & Frank's ch. c. Dan Rice, 4, 100; 9 to 5.

Time, 1:50 1/2.

The Dash Stakes, for two year olds, by subscription of \$50 each for starters, or \$20 forfeit, with \$1,000 added, of which \$250 to second and \$150 to third, colts to carry 122 lb. fillies and geldings 118 lb. penalties and allowances, last five furlongs of Futurity course.

Bromley & Company's ch. c. Mesmerist, by Albert-Hoodoo, 127; 6 to 1.

J. S. Ferguson's ch. c. Musette, 101; 15 to 1.

J. E. Madden's ch. c. Giden, 110; 20 to 1.

Time, 1:50 1/2.

The Ocean Handicap, for three year olds and upward, by subscription of \$50 each, \$35 forfeit, winner to receive \$1,300, the second \$200 and the third \$100; one mile.

Harness & Brossman's blk. m. Imp, 5, by Wagner-Fondling, 123; 8 to 1.

O. L. Richards' b. c. Charentus, 5, 100; 3 to 1.

T. C. McDowell's b. c. Batten, 3, 112; 3 to 1.

Time, 1:50 1/2.

Selling, for maiden two year olds, by subscription of \$10 each, with \$700 added, of which \$125 to second and \$75 to third, allowances, last five furlongs of Futurity course.

J. Adams' b. c. Reynolds, by Faverdale-Margery, 104; 15 to 1.

Edward Kelly's b. c. La Vega, 102; 6 to 1.

Sydney Page's b. c. Angie, 104; 9 to 2.

Time, 1:51 1/2.

Handicap for three year olds and upward, by subscription of \$10 each, or \$5 if declared, with \$1,800 added, of which \$300 to second and \$150 to third, two miles on turf.

Sydney Page's ch. g. The Bachelor, 6, by Judge Murray-Splinter, 120; 7 to 5.

Clawson 1

Oscolla Stable's b. f. Maid of Harlem, 3, 103; 8 to 1.

W. Lakeland's b. c. George Boyd, 4, 105; 3 to 1.

Time, 3:35 1/2.

Thursday afternoon was a time of upsets, only one pronounced favorite, Kinley Mack, showing in front in any of the six sprints. The victory of Eastin & Larrabee's entry in the Reapers' Stakes, the feature of the card, served to help out the talent somewhat, but taken as a whole, it was a decidedly bad day for followers of form. Jinks, an energetically played second choice, beat Satin Slipper, the favorite in the first race, but outsiders in the Parting Stakes, Ocean and Rare Perfume, headed off the favorites, the best of which, Maximo Gomez, was played down to even money. Summary:

Selling, for three year olds and upward, six furlongs on main track.

R. Schriber's b. f. Jinks, 3, by Albert-Hoodoo, 107; 11 to 5.

M. F. Dwyer's b. f. Satin Slipper, 3, 104; 7 to 1.

Fred Foster's ch. f. Peace, 3, 104; 15 to 1.

Time, 1:24 1/2.

Handicap for three year olds and upward, one mile and a furlong.

George J. Long's b. f. Azucena, 4, by Pardee-Starlight, 100; 7 to 2.

W. H. Clark's b. c. Musadine, 100; 15 to 1.

J. E. Seagram's ch. h. Tragedian, 5, 113; 5 to 1.

Time, 1:54 1/2.

The Partridge Stakes, for two year olds, by subscription of \$50 each for starters, or \$20 forfeit, with \$1,000 added, of which \$250 to second and \$150 to third, penalties and allowances, six furlongs.

Green B. Morris' br. c. Water King, by Water-cress-Sabin, 112; 5 to 1.

M. F. Dwyer's br. c. Shoreham, 112; 8 to 1.

J. B. & F. P. Keene's br. c. Petruccio, 107; 9 to 2.

Time, 1:51 1/2.

The Reapers, for three year olds, penalties and allowances, one mile and three-sixteenths.

Eastin & Larrabee's b. c. Kinley Mack, by selling-Songstress, 125; 11 to 1.

William's ch. c. Martinas, 125; 13 to 8.

McClelland & Smith's ch. c. His Lordship, 105; 6 to 1.

Time, 2:02 1/2.

For two year olds maiden filies, last five furlongs of the Futurity course.

Newton Bennington's br. f. Olea, by Lamp-lighter-Miss Olive, 10; 4 to 1.

James Rowe's b. f. Ligerie, 110; 6 to 5.

W. H. Clark's b. f. Linda S, 110; 20 to 1.

Time, 1:48 1/2.

Selling, for three year olds and upward, weights 15 lb. above the scale, allowances, one mile and a sixteenth on turf.

J. Underwood & Co.'s b. c. Rare Perfume, 3, by Highness or Ludwig-Early Blossom, 112; 5 to 1.

M. C. Clancy's ch. c. Maximo Gomez, 114; even.

Oscolla Stable's br. c. Hancock, 101; 20 to 1.

Time, 1:48 1/2.

The attendance on Friday was less than five thousand. Favorites again fell by the wayside, Imp's victory in the Turf Handicap being the strong hold of the talent. In the other races outsiders, or second choice horses at best, secured the front position at the finish. Features of the card were the Sapphire Stakes and the Turf Handicap, the former going to Golden, strongly backed. Showalter's Smoke was again to the front, other winners being Klondyke, Rush and Maidstone. Summary:

Selling, for two year olds, by subscription of \$10 each, with \$700 added, of which \$125 to second and \$75 to third, allowances, Futurity course.

W. Showalter's ch. f. Smoke, by Order-Alfalfa, 104; 7 to 1.

W. B. Jennings' ch. c. Dunbaine, 102; 20 to 1.

Leo S. Brown's ch. c. Gonfalon, 122; 10 to 1.

Time, 1:57.

For maiden three year olds and upward, by subscription of \$100 each, with \$500 added, of which \$200 to second and \$100 to third, special weights, one mile.

E. P. Sutton's b. f. Klondyke, 3, by Longstreet-Cantolet, 100; 10 to 1.

MAJOR LEAGUE.

Everybody was wild with enthusiasm over great work, but a second later pandemic reigned, and only by the prompt action of the

Ewry, champion at the game. At the same meeting B. J. Wefers attempted to create a new sprinting record, but failed.

the East. Her plans for the season are not fully arranged.... Vauderville performances on passenger steamers are to be a novel feature of the lake excursion

[illegible]

Engagement. He will present "Cyrano de Bergerac" and several of his other successes. . . . Frederic Montague, musical director of the Grand Opera House, has been engaged to appear with a five piece orchestra at the Grand Opera House. . . . Frederic Montague, Tenn. where he begins an engagement with the stock co. at the Grand Opera House. . . . Adelaide Waples, the stock co. playing ingenue roles. . . . Manager Will J. Davis, of the Columbia, has ordered all rag time music for the Grand Opera House. . . . The Grand Opera House Square Opera Co. has begun rehearsal at the Studebaker for "The Queen's Lace Handkerchief" which will be the first production of the company. . . . The Grand Opera House four different companies, its members, left Chicago yesterday for Milwaukee, where they opened the regular dramatic season the evening of Oct. 1. The companies were: . . . The Grand Opera House, . . . The Grand Opera House and William West's Minstrels. . . . Plans are being drawn for the remodeling of the Columbia.

"Two Married Men" draw a big audience 4. **"Cannon Ball Express"** is billed for 10.

AUDITORIUM.—Miss St. George, Huesy, in "Mr. E. O. Shaughnessy (wash lady)," 3, played to good business. "Across the Trail" comes 10.

CENTRAL PARK.—The following is the bill for week 10: Lewiston and Nelson, Smith and Vanetta, Harry and Trixie Demellos, and the Jacobs Family.

PFEIFFER'S PALM GARDEN.—Elliott Strawn's orchestra and the concert grand phonograph, the first ever seen in the city, week of 10. Week of 17, the Chicago Female Orchestra.

Scores from all indications the Corn carnival at the Crystal Palace Oct. 6, will be the biggest thing of the kind ever attempted here. The exposition will be held in the Tabernacle. Free entertainments will be given in the streets somewhat after the fashion of a street fair. Paim's "Conquest of the Philippines" comes to Lake View Park. Ten new \$35,000 soldiers' monument will be unveiled. The Spanish war memorial will be erected. General Santiago presented to the city....The Krahwinkel opens at Turner Hall Saturday, with Rielhofer's Alpine Yodlers as the star attraction.....Fench's Sensations, 6, played to crowded houses, and Manager French reports business excellent at all Illinois River towns. He has sold his No. 2 boat, and carried over the pack trail outfit. The Chicago vaudeville bill of merit. Al though the Illinois River is lower than it has been for many years, they have so far met with no delays, but have played every date.....The Grand Opera House stage has been entirely refitted, and thirty new sets of scenery by Howard Tuttle have been added during the Summer.

Deatur.-At the Powers Grand the regular season opened Sept. 8, with the oratorio "The Messiah," to a packed house. "Two Married Men" fairly well. F. C. Prosser leased the house for six nights, 7-9, and is giving exhibitions of training animals, horses, to well filled houses nightly. Coming: Old ad dre's contest (local) Is. Ferris Comedians 18 and week end. "A Day in New York" 26. "Josh Sprucey" 29, Ward and Yokos 30.

RIVERSIDE PARK THEATRE.-Business continues good. Fred and Kitty Owen and local amateurs make up the bill.

Quincy.-The Empire Theatre opened the regular season (Labor Day) Sept. 4, with Eddie Fox, the

Hotel Topsy Turvy, to fall at the entrance, and the "Hill of Desires" (local tourist attraction) is being built, having good fortune. The favorites deserve a mention of special mention were: Genevieve Travellin in grotesque songs and dances; Art. Daugherty in a monologue. "Two Married Men" comes 12. Shayne Stock Co. 14-16, with matinee; "Dear Old Charlie" in 19, Protomina's Troscoe, Vaudeville Co. "Dear Hearts of Ireland" 20, Wm. H. Broadway 29, 29. W. H. Harris' Nickel Plate Shows was in the city 6, and did an immense business.

♦ ♦ ♦

DEATHS IN THE PROFESSION.

W. W. BARNETT, a musical director, died Sept. 5, at his home in Brooklyn, N. Y., from consumption. He was 64 years of age. He had been in the show business as musical director for Col. Wagner. Minstrel in 1890. He remained with that company until the war broke out when he gave up his engagement and, with his brother, enlisted in the army. In the early seventies he joined Haverly's Minstrel, remaining with that company

[illegible]

tra in Pittsburg, Pa., died at his home in Allegheny, Pa. Sept. 6. He was born at Thuringen, Germany, Dec. 1, 1850. He came to America in 1884, and after playing theatre orchestras in Philadelphia for eleven years, went to Pittsburg, where he had since been similarly employed. On Oct. 17, 1888, he married Louis Fischer, non-professional of Philadelphia, who, with two sons and children, survives him. His funeral took place 12, from the Lutheran Church of which he was a member, several bands and many other musicians attending.

Sisters, died Sept. 6, at St. Mary's Infirmary, Galveston, Tex., from appendicitis. She was born in Lae Cruce, New Mexico, sixteen years ago, and with her sister made her debut in Galveston about six years ago. Last season they were with "A Milk White Flag," and were engaged to go with "A Wise Guy" Co. this season. The funeral was attended by a large number of friends. The floral offerings were beautiful and numerous. Her mother, sister and stepfather survive her.

WM. DONAYAN, for a long time master of property

with the Barnum & Bailey Circus, died Aug. 20, at Newcastle-on-Tyne, Eng. Mr. Donovan was the son of Mr. Annie White, also with Barnum & Bailey's Circus. His remains were shipped from England 25, for New York City, and will be interred in the family plot in Greenwood cemetery.

ALFRED A. ELLEREN WATSON, an actor, committed suicide Aug. 19 in San Francisco, Cal. The deceased had been in the profession for about fifty years, had married

in companies headed by Fanny Davenport, Clara Morris and Frederick Warde and Louis James. His last engagement was at the Alcazar Theatre, San Francisco, where he played up to within a few days of his death. He was twice married, and is survived by his second wife, also a professional, and one son.

Mrs. H. CLARENCE SMITH, an actress, was killed Sept. 5, at Shelden, Vt., while out driving. She fell from her carriage and struck on her head, breaking her neck. Mrs. Smith had at various times been connected with the

PROF. CARL MAEDER, a well known solo violinist and orchestra leader, died Sept. 6, at his home in Pittsburgh. He was 67 years of age. He was born at New York, but had long resided in Pittsburgh, where he had made many professional appearances as a soloist and orchestra director.

HAY HOSOKI, a musician, died Aug. 30, at Indianapolis, Ind. He was well known through the West, where he had been connected with various road companies.

LESTER HOWARD was taken from a train at Kent, critically ill. Telegrams were sent to Harry Sanders, manager of Tony Pastor's Theatre, who has turned the case over to the Actors' Fund.

7

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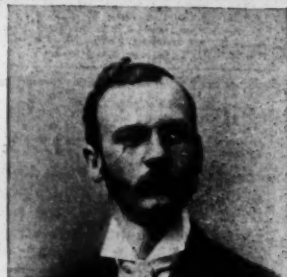
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